

The particular nature of the cumulative life experience of a given performer or of a given group of performers at the time of a given performance is as we have set forth in an earlier essay a highly important factor in causing every performance of every work of art to be unique. The particular manner in which that cumulative life experience is as it were utilized by the director/conductor in question is similarly an important factor in causing every performance of every work of art to be unique. In utilizing that cumulative life experience the enlightened director/conductor utilizes to the maximum the raw materials available (in which case the performer or performers in question gives a performance/give performances that seem beyond the range of possibility given the cumulative life experience of the performer or performers in question). The unenlightened director/conductor on the other hand utilizes to the minimum effect if at all the raw materials available (in which case the performer or performers in question gives a performance/give performances which suggest(s) that the cumulative life experience of the performer or performers in question is being under-utilized or mis-utilized). Whether the conductor/director utilizes to the maximum effect or to the minimum effect the cumulative life experience of the performer(s) in question he or she determines the shape as it were of the performance that is he or she determines not only how the prescriptive information incarnated in the work of art in question will be collectively presented to the spectators in question but also what nonprescriptive information will collectively be presented to the spectators in attendance and how that nonprescriptive information will be presented. That being the case the director/conductor determines what in effect will be the relationship of the performance in question to the space-for-performance in question and to the spectators assembled therein. In determining that relationship the conductor consciously or unconsciously determines the position of the fulcrum of the psychical lever-for-performance that will be utilized in the performance(s) in question. The consequences of his or her decision as to the position of the fulcrum of that lever are as we shall set forth in subsequent essays far-reaching. Suffice it to say at this time that his or her decision as to that fulcrum's position can make it very likely or very unlikely that those spectators who are interested in and capable of appreciating aesthetically the performance in question will be able to do so.